

UNIVERSITY OF TORONTO FACULTY OF MUSIC

Faculty Artists Series

Saturday, February 23, 1991

8:00 pm

Walter Hall

PROKOFIEV-MOZART FESTIVAL 1991

a series of five concerts
featuring the complete chamber works of Sergei Prokofiev
in honour of the 100th anniversary of
the composer's birth (April 23, 1891)
as well as
selected chamber works of Wolfgang Amadeus Mozart
to commemorate the 200th anniversary of
the composer's death (December 5, 1791)

A Co-presentation of

the University of Toronto Faculty of Music
the Hart House Music Committee and
the Canadian Broadcasting Corporation



This series will be presented on CBC Stereo's ARTS NATIONAL (94.1 FM at 8:00 PM)
between April 22nd and 26th.

The host of ARTS NATIONAL is Terry Campbell.

Neil Crory, producer

David Burnham, recording engineer

PROGRAM

Orford String Quartet

Andrew Dawes, violin, Kenneth Perkins, violin
Sophie Renshaw, viola, Desmond Hoebig, cello

Joaquin Valdepeñas, clarinet
William Aide, piano

Overture on Hebrew Themes
for clarinet, piano and string quartet, Op. 34
Joaquin Valdepeñas, William Aide, Orford String Quartet

Sergei Prokofiev
(1891-1953)

Trio for clarinet, viola and piano in E flat major, K. 489

Wolfgang Amadeus Mozart
(1756-1791)

Andante

Menuetto

Rondo: Allegretto

Joaquin Valdepeñas, Sophie Renshaw, William Aide

****Intermission****

Adagio (from *Cinderella*) for
cello and piano, Op. 97 bis

Prokofiev

Ballade for cello and piano, Op. 15

Desmond Hoebig, William Aide

Prokofiev

String Quartet in D major, K. 575

Mozart

Allegretto

Andante

Menuetto and Trio

Allegretto

Orford String Quartet

PROGRAM NOTES

Overture on Hebrew Themes, Op. 34

Prokofiev

The *Overture on Hebrew Themes, Op. 34*, composed 1919, is an anomaly in the works of Prokofiev for two reasons: it is the only work scored for a sextet of piano, clarinet, and string quartet by Prokofiev. In addition, it represents one of the rare occasions when Prokofiev composed a work using borrowed material. In this case, a Jewish musical ensemble of former fellow students from Russia gave him a notebook of Jewish musical themes and asked him to compose a piece for their sextet. Despite the work's apparent popularity and the fact that it was eventually transcribed for orchestra by the composer himself, Prokofiev was extremely dissatisfied with the piece. It took him only a day and a half to compose, and he felt that it was so insignificant that he did not even want to assign it an opus number. The *Overture*, however, has strong positive attributes. The piece consists of two themes: the first is a scherzo-like dance tune, the second a dark, cantabile melody. Each theme is propelled forward by the energetic rhythms in the accompaniment. The combination of the dark sonorities of the viola and clarinet give the work an Old World feeling, whereas the harmonies remind us that this is, indeed, Prokofiev.

Trio in E flat Major, K. 498

W.A. Mozart

The *Trio in E flat Major, K. 498* ("Kegelstatt Trio") was composed in 1786 for Francisca von Jacquin, one of Mozart's best piano students. The *Trio* was supposedly written during a session of a ball game called "skittles." This was a European equivalent to bowling, and "Kegelstatt" alludes to the location of the activity, the closest modern equivalent being a bowling-alley. The Andante opens with a motif in the viola and piano which permeates the entire movement. All instruments participate equally in both this movement and the Menuetto; in contrast, a serene clarinet motif is pitted against the playful, sparring gestures of the viola in the *Trio* movement. In the third movement, the clarinet states the main theme (a reworking of the Andante motif) which is followed by a stream of scalar passages in the piano and athletic triplets in the viola. The piece drives toward a *fortissimo* and ends with triple stops in the viola.

Adagio for Cello and Piano, Op. 97 bis

Prokofiev

Although Prokofiev finished his ballet *Cinderella* in 1944, he published some arrangements of the music before its completion, one of which was the *Adagio for Cello and Piano, Op. 97 bis* (1943). In the orchestral score, Cinderella is represented by leitmotifs; the music of the *Adagio* is based on the second Cinderella theme from the Introduction to the ballet, which represents her dreams of happiness. The waltz-like triple metre, lyrical cello line, and the intensity of the cello's double stops reflect the romantic tension of the lovers in their pas-de-deux at the ball.

Ballade for Cello, Op. 15

Prokofiev

Prokofiev wrote his *Ballade for Cello, Op. 15* in 1912 at the age of 21 while at St. Petersburg, where he studied under Lyadov and Rimsky-Korsakov. The work expresses four distinct thematic ideas with a restatement of the first theme at the close. The first theme is scalar and outlines the tonal area of C Minor; the second theme provides a textual contrast as it is marked *piu animato* and is played *pizzicato*; the third theme consists of a melody of sustained notes and an echo of the scalar first theme; the fourth theme hinges on a wistful motif of a minor second and builds to the climax of the piece. The themes do not consist of completely new material. Instead, they are derived from the first theme and use the aurally striking intervals of major and minor sevenths as central motivic cells. The angular melodies and deliberate use of strong dissonance in the harmonization in the piano are typical of Prokofiev's style.

Quartet in D Major, K. 575

Mozart

The *Quartet in D Major, K. 575* is the first of the three "Prussian" quartets written by Mozart between 1789 and 1790 for the cellist monarch of Prussia, King Frederick William II. The cello plays a prominent role in the quartet, especially in the lyrical Andante and the soloistic Trio movements. Alfred Einstein points out that it is in these quartets that Mozart begins to use the treble clef in the higher positions of the cello, a reflection, perhaps, of the technical challenge he was attempting to pose for the king. Mozart found the string quartet to be a difficult medium. In a letter of 1789, he referred to his work on the Prussian quartets as "diese muhesame Arbeit" ("that exhausting labour") but one would never know that from listening to them. This quartet in D does not present such a challenge to the listener as it does to the cellist. Mozart achieves unity in this quartet by reworking thematic material from his first movement. For instance, he recalls the initial violin theme of the Allegretto in the opening of the energetic finale.

Notes by Liz Radzick, *History and Literature, Year 4*

TONIGHT'S ARTISTS

1990-91 marks the **ORFORD STRING QUARTET'S** final season together. During the season, the Quartet will have performed across Canada and the United States, and given the first performances of newly commissioned works by Canadian composers Allan Bell, François Morel, and Oskar Morawetz. In July, the Quartet will give its final international performances in a week-long series of chamber music concerts as part of *Great Canada '91*, a festival of Canadian culture in Tokyo to celebrate the opening of Canada's new embassy in Japan. Founded in 1965 at Quebec's Orford Arts Centre, the Quartet has recorded more than 40 discs, several of which have won prestigious awards. The Quartet was named Ensemble of the Year by the Canadian Music Council in 1986. In 1987, with the assistance of TransCanada Pipelines and the Canada Council, the Quartet initiated a National Residency Training Program for aspiring professional musicians across Canada. Each member of the Quartet--violinists Andy Dawes and Kenneth Perkins, violist Sophie Renshaw, and cellist Desmond Hoebig--is an Associate Professor of Music at the University of Toronto, where the ensemble is also the University's Quartet-in-Residence.

Pianist **WILLIAM AIDE** received his degrees from the University of Toronto and the Juilliard School of Music. He is noted not only as a recitalist, but also as a chamber musician and accompanist. Mr. Aide has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, and has performed under the direction of such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, and Arthur Fiedler. His recording of the 24 Chopin *Etudes* was released in 1987 to favourable reviews. During the past season, William Aide has written several book reviews for the *Saturday Magazine* of *The Toronto Star*; the most recent of these was a critique of Richard Osborne's *Conversations With Von Karajan*. In October, he organized and performed in a symposium in honour of Alberto Guerrero; that concert will be broadcast on CBC's *Arts National* on Wednesday, March 6 at 8 pm. Earlier this month, William Aide performed Beethoven's *Emperor Concerto* with the North York Symphony, and he was in residence at Mount Royal College in Calgary, where he gave masterclasses and a recital.

A native of Mexico, **JOAQUIN VALDEPEÑAS** studied at Yale University and, upon his graduation in 1980, joined the Toronto Symphony as principal clarinet. He teaches at the University of Toronto and, during the summer, at Aspen. He has performed at festivals in Marlboro, Banff, Edinburgh and Evian, as well as at the Casals Festival in Puerto Rico and the Mostly Mozart Festival at Lincoln Center. His debut recording, *Presenting Joaquin Valdepeñas*, with pianist Patricia Parr, was nominated for a Juno Award in 1987. With his colleagues David Hetherington and Patricia Parr, he is a founding member of the chamber music ensemble Amici. The spring of 1991 will see Amici in China, giving concerts and masterclasses in the province of Jiangsu.

Prokofiev-Mozart Festival 1991

Concert #4

Sunday, March 3 at 3:00 pm
Hart House, University of Toronto

Jacques Israelievitch, violin; Mark Skazinetzky, violin
Christopher Redfield, viola; David Hetherington, cello

Concert #5

Sunday, April 7 at 8:00 pm
Hart House, University of Toronto

Jacques Israelievitch, violin; Robert Kortgaard, piano

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